audience, through a protracted study of "Peg o' My Heart," in the advanced physics of the softer affectabilities.

The evening begins well. Says the play-bill: "The curtain will neither rise nor fall, but one may tarry in this street and view the drama that takes place within."

Summerfield, head of this household, is Summerfield, head of this household, is a crabbed lawyer, who, since his wife's death, has been bitter with the world. He has (regards Collaborator Owen) driven his elder daughter out into the driven his elder daugner out into and a stack of novels. It is, therefore, night and cut her off without a farthing because she has had the impudence to flout his wishes and marry a certain dout his wishes and marry a certain ing thematic idea. But if Mr. Davis does not write the play himself, let us urge not write the play himself, let us urge the stage with a smash-ing thematic idea. But if Mr. Davis does not write the play himself, let us urge planning similarly to dispossess his younger daughter if she persists in per-mitting to continue the attentions of the to dispossess his mitting to continue the attentions of the young secretary, David Bradford. Summerfield broods and glowers through his days. His better self, dominant in the era of his wife's life, has now been thrust from him aviided the self. from him, exiled. And not merely in his dealings with his family and friends, but it soon is to transpire, in his siness affairs.

Corporation lawyer and counsel for th militant official of a railroad system in the hands of thieving directors. Summerfield learns of the death of his client and simultaneously, that the latter has in-trusted to him valuable documents which are to be turned over to his hated sonbetray the ignominy and corruption of the heads of the system and will save the tional Theater tomorrow evening. rtunes of the inventors. Come now to merfield the guilty fellows and seek to enlist his aid by appealing to his per-sonal ambitions. The better self of the man is no more—and he surrenders himmelf and the promise of the tell-tale docu-ments into their keeping. The men leave; the lights are darkened; Summerfield sits his desk-alone, thoughtful, There York premiere tomorrow evening. at his dess—sione, thoughtful, Inere labels at a starts—some one other than himself in the room. He looks up. A figure resembling him stands before him. "Who are you?" he cries. "And what do you mrs. McChesney" at the termination of her six months?"

ou," replies the other. Follows a struggle between the corporation lawyer and this other and holier March 6. self. But Summerfield is firm. He will fight his life out to the bitter end, bitter-The better self (regards to Will Levngton Comfort, Dr. Crane, et al.) be seeches, pleads, entreats, supplicates and at New Britain, Conn. all the rest of the synonyms. Yet to no purpose. Summerfield, wearied by the General Manager Edw Wakefield) enters and approaches him. selleving her father to be awake, she grees him to give over to her the precious documents which he holds in his hand, the documents which help her hushed out of the sore predicament in which he has found himself. Over the sleeping man hovers the capital B better spital S self—and Summerfield hands. S self-and Summerfield hands

er the papers (regards again to Owen).

Awakins, Summerfield is once more his
id grouch self (no capitals this time). He rants and bellows. To the devil with is and believes. To the util not carroll and wives and everything! He will not Carroll and his heart to get the better of him. as authors. will go on as before. But the vision capital S self has gnawed at his well-being. In alarm, he summons his old friend, Dr. Bassett, and seeks his advice.

"There " asys the destruction of "The School for Scandal." "There," says the doctor, pointing to the door of the dead wife's room, a room \$71,445. your better self. Go into it again and all will change. You will be a tenderer and a happier man." But Summerfield says nay. Yet, when gone has the medico, the fellow reflects. His better self has confronted him again, has dared him to enter the room. that Summerfield has not entered since confronted him again, has dared him to enter the room. And presently, with defiant stride, enter it he does.

The two Summerfields, Jekyll and

AMUSEMENTS.

Hyde, here fight things out. Hyde tri-umphs until Jekyll points out a shawl upon which the deceased had been laboring when death claimed her. Hyde takes it in his hand, and his eyes moisten And, seeing the light, he staggers back across the threshold into the other room and forgives everybody in sight just as a newsboy is heard calling out, in the street, the tidings of peace in Europe. A highly sentimental structure, as you will observe. And one the philosophy of which is debatable. The play manu-script is, in spots, adroitly managed and, as has been said, presents moments of as has been said, presents moments of interest, and—to boot—the basic notion of the exhibit is of more originality than one usually encounters in the playhouses of Broadway. Yet the persistently "uplifting" quality of the work drowns out what there might otherwise be of thesis melody. The difficulty of the average man (and it was evidently the intention of the authors to dramatize the average house in the average street) is quite the reverse of that shown in "Any House." It is a man's impuise to habitual kindness that in general works him utimately

Edwin Arden plays Summerfield in a monotonous manner, and William B. Mack recites the role of the Better Self in inappositely funereal tones. The stage direction of Robert Milton, indeed, is decidedly faulty. This director has caused the manuscript to be interpreted in the wrong tempo, has stressed unnecessarily the dolorous note, has staged the play almost entirely about the desk at which the immobile Summerfield sits. There is altogether too little movement, too small a measure of lightness. Nor has the lighting been adroitly managed. The artificial stratagem of dimming the lamps every time the apparition is due to appear deletes these scenes of much of their effectiveness. Frank Glimore gives a good account of the physician; Milton

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Despite the moments of dramatic effectiveness and a novel and engaging scenic notion, the truth remains that the play "Any House," by Owen Davis and Katherine Emmett is the only one who Robert H. Davis, made apparent upon the stage in the Corf Theater, is devitalized by its extravagant sentumentality. This sentimentality is plied with a so unremitting muscle that it becomes obtrusive even to an audience trained, as has been the Cort Theater manipulation of the two scenes in the programment is the only one who reads her lines with any degree of emviction and manner. As the younger daughter, Edith Luckett is quite bad and, as the sister of Summerfield, Louise Gallows is even more so. The turning stage is used to a nice effect in the quick manipulation of the two scenes in the stage of the programment is the only one who reads her lines with any degree of emviction and manner. As the younger daughter, Edith Luckett is quite bad and, as the sister of Summerfield, Louise Gallows is even more so. The turning stage is used to a nice effect in the only one who reads her lines with any degree of emviction and manner. As the younger daughter, Edith Luckett is quite bad and, as the sister of Summerfield, Louise Gallows is even more so. The turning stage is used to a nice effect in the only one who reads her lines with any degree of emviction and manner. As the younger daughter, Edith Luckett is quite bad and, as the sister of Summerfield, Louise Gallows is even more so. The turning stage is used to a nice effect in the only of the programment is the only of the programment in the programment is the only of the programment in the programment is the only of the programment is the only of the programment is the original to the programment in the programment is the prog

on the trick.

In conclusion, Robert H. Davis-if he will accept the humble suggestion of one who is at once critic and friend—should the walls of Sardus Summerfield's home."

The eye beholds a city thoroughtare, as collaborator to extract from "Any House" The eye beholds a city thoroughfare, as first it sweeps the auditorium. There are three houses, the central one of which is that of the Summerfield family. The petty drama of the byway enacts itself by way of preface. The neighbors enter their house. A newaboy bawis out his "extras." Then, one by one, persons the considerable measure of its present uplifting marmalades. There is somegood—some very good—material in the manuscript. But this good material is currently washed out of sight by the tides of charleskleinism. Robert Davis their house. A newsboy bawls out his currently washed out of sight by the vextras." Then, one by one, persons tides of charleskleinism. Robert Davis ring the bell of the middle domicile and is a man of amazing fecund mind. He are ushered thereinto by the maid. And presently the walls of the house open all the stories and novelettes printed in all the brochures issued by the Munsey took. And he has been available to the femily folk. And he has been supplying them for the last dozen years or more. He has furnished plots not only for thousands of magazine writers, but also for his own use in a plsy or two, a half dozen vaude-ville sketches, several motion pictures and a stack of novels. It is, therefore,

## THEATRICAL BRIEFS.

him by all means to seek out a collabora-

tor who shall present the idea with a tonic dose of honesty and sincerity, side-stepping vallantly all the sentimentali-

George Bernard Shaw's latest play, "Flaherty, V. C.," a skit on recruiting, was produced at the Abbey Theater, Dublin, and immediately suppressed.

Mrs. George Arliss, who is so well re membered as the Lady Beaconsfield, wife of Disraell, in Mr. Arliss' famous play of that name, will again be seen with

"The Weavers" will be taken on the road for a short tour following the close of the engagement at the Garden Theater this week.

A new comic opera, "The Road to Man-lalay," is now in rehearsal at the Park theater, where it will have its New

her six months' run in that comedy at the Lyceum Theater in New York. Miss Barrymore's local engagement appears at the National Theater the week of

Julie Herne, daughter of the late James A. Herne of "Shore Acres" fame, has written a play called "The Outsider," which will be presented tomorrow night

General Manager Edward F. Albee, of onflict that has been going on within the Keith enterprises, spent Washingis heart, sinks into a chair. He dozes,
the elder daughter (wife to the hated in the city, visiting his sister, who resides here.

Letty." announces another musical com-edy production. It is called "Sweethearts and Wives." Augustus Thomas, Ear Carroll and Alfred G. Robyn are named

E. S. Willard left an estate valued at

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thor of "Mrs. Bumpstead-Leigh," the adge and came to this country with his American and English rights to a new comedy, entitled "Suki."

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"ACQUITTED"

When Margaret Illington reaches New Orleans with "The Lie," her engagement there will coincide with the Mardi Gras that Messrs. Klaw & Erlanger have ac-

"Alone at Last," Franz Lehar's new-est operetta, is now in its fifth month at the Shubert Theater, New York, the cast including Marguerite Namara, Letty ties, all the petty trickeries of the Broad-way masque-mosques. Conor and John Charles Thomas.

Kingdom Come," is soon to reach the

sister and the late Lewis Waller whe they put on a repertoire of Shakespeare several years ago.

quired a new melodrama by Bayard Vel-ler, the author of "Within the Law" and other plays. It is as yet unnamed. The cast for "Nothing But the Truth, which H. H. Frazee will produce, consists of George Parsons, Effingham Pinto, Morgan Coman, Ned A. Sparks, Edwin Holt, Elizabeth Nelson, Maude

Eugene Walter's dramatization of the Turner Gordon, Miriam Doyle, Fox novel, "The Little Shepherd of Calloway, Mary Harper and Eva Francis. stage.

Jane Cowl, after playing next season under the management of A. H. Woods in "Common Clay" in Chicago, will be ganini," is a brother of Madge Tither-

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